

LINEN FROCKS CONSPICUOUS.

AN IMPORTANT ITEM IN THE SUMMER GIRLS' OUTFIT.

They Answer Many Purposes and Come in All Grades of Elaboration—Smart Tailored Coat and Skirt Costumes—Jumper or Gimpie Frocks Epidemic.

The linen frock is one of the most important items of the summer girl's outfit and so lovely are the new lines, both in color and in quality, that it is difficult to content oneself with one or two frocks in the delectable materials. Moreover, the linen frock answers so many purposes to-day.

It is to be bought in all grades of elaboration, from the most severe of tailored coat and skirt suits to the most ornate of embroidered and lace trimmed princesses or Empire gowns, and between these extremes are a host of pretty coat and skirt frocks, jumper frocks, &c.

String color linens and linens in the greenish biscuit shades are particularly popular this season and more of the smart tailored coats and skirts of linen are turned out in these shades than in any other. White collars and cuffs may be added, or not, but some of the best tailored white tailored collars and cuffs, faced with white French pique, and this touch of white does make the coat more becoming and adds to its appearance of coolness.

White linen is of course always liked for coat and skirt suits, as are the soft dull blues, and this year the darker tans and browns are considerably in demand, khaki and saddle brown in particular, although the latter will undoubtedly look best on brooding midsummer days.

The tailored linen coats are fitted or semi-fitted in the back, loose in front and of whatever length is best suited to the wearer, although the preference is for comparatively short coats.

For the dressier coat and skirt suit, the loose falling coat varying in length from the waist line to well below the hip line has the preference.

Some very attractive late importations, however, show fitted coats of half length and belted coats with half length or even three-quarter length skirts, and rumor has it that these longer coats and coats defining the figure will lead the late season in Paris.

They do not, of course, lend themselves so readily to tubbing as do the short loose coats. In the elaborate linen gown goes to the cleaner rather than to the laundress nowadays.

Soutache braiding plays an important part in the ornamentation of the somewhat elaborate linen coat and skirt costume and is a trifle newer than hand embroidery, though it has by no means effaced the latter aside. Often the two are combined, and the blue linen model sketched here, is made with soutache braiding, whose design is in certain parts filled in with heavy, thickly set, embroidered knots.

This particular model, which was an extremely chic one, was of dull blue linen braided and embroidered in white. The loose little coat with its jaunty lines and its attractive details was supplemented by an elaborately braided skirt, as is the case in most of the French models of this class, but many women prefer a simpler skirt trimming.

White linen coats and skirts trimmed with narrow Irish crochet insertion and hand embroidery are made up upon very simple lines with loose collars, short sleeves and coats and plainly gored skirts. The heavy openwork insertion outlines all the seams and a very narrow corresponding edge finishes the borders of the coat.

English eyelet work and heavy blind embroidery are usually combined in the bold designs which are embroidered by hand on the coat fronts around the neck, on the cuffs and around the skirt bottom. Small round medallions of Irish crochet in the heavy rose design whose petals are separate are often introduced throughout the embroidery design, being set into the linen with openwork stitching.

The bold Breton embroideries in red and blue are greatly liked in Paris for the trimming of string color and white linens, and some pretty French models in linen have English openwork embroidery in color on white or string color. Such embroidery in brown upon natural toned linen is considered very smart, and dull Copenhagen blue on string color is very effective.

Similar embroideries in self-tone are used upon linens in all colors. One of the originals of our sketches was in a lovely shade of rose linen and was embroidered by hand in self-tones, the embroidery bordering the V shaped back and front of the blouse and forming a panel down the centre front of the plaited skirt. A very striking French frock of linen, in the bright onion brown shade known as casia, was embroidered in buttonholed scallops and English openwork with white.

Cluny lace is as popular as Irish lace for the trimming of linen and is newer, while handsome fillet laces with hand darned design are the handsomest thing that can be used upon the dressy linen frock.

The jumper or gimpie frock of linen is epidemic and designers are puzzling their brains to devise models for such frocks which will have originality and set them above the commonplace. Hand embroidery plays its role here, as upon the fancy coats, but there are attractive little gimpie frocks of linen trimmed entirely in little strappings and buttons and selling for most reasonable prices.

An openwork trimming formed by putting two narrow bands of the linen two and a half or three inches apart and joining them by little linen straps alternating with open spaces of the same width of the straps is excellent for the linen gimpie frock, and narrow bands of linen embroidered by hand in water dots of contrasting color give good results without calling for much needlework or time.

Buttons covered with linen and embroidered with dots, stars or circles of contrasting color are another of the easily achieved details which give individuality and distinction to a simple frock.

Linen with embroidered dots sprinkled over their surfaces have been again this season, but have not taken remarkably well, though one sees an occasional frock of dotted linen with the dots in self color. The silk linens—"toile de soie"—hardly come under the head of linen, but are offered in beautiful colorings and qualities and are favorites with the French makers. Toile de soie in wide Pekin stripes of pale blue and white, rose and white, almond green and white, &c., is especially modish, but though one sees this material in imported models it seems impossible to procure it here.

Pretextual effects in linen runs the scale of pretentiousness from the simple little gimpie frocks, with blouse and skirt cut separate, but having a princess effect, owing to a box plait running unbroken from gimpie to hem, to such elaborate creations of linen lace and hand embroidery as the princess model sketched for this page. Many linen gowns, so called, are of lace rather than of linen, the linen being used chiefly in the shape of hand embroidered motifs set into the lace.

TIGHT STOCKINGS

A Frequent Cause of Trouble With the Feet—Advice From a Shoe Man.

"Madam, do you know what is the trouble with your feet?" was the question put to a young woman customer the other day by a shoe expert. "There is nothing the matter with the shoes. The trouble lies with your stockings. They are too small for you."

"Why, that's absurd," exclaimed the woman. "They're the same size I've been in the habit of wearing for years."

"Nevertheless, the trouble lies right there. You may not know it, but quite as many troubles of the feet are caused by wearing stockings that are too short as shoes that are too small."

"Women seldom realize this until they come to me with their third toe doubled up like yours and wonder what is the matter. They invariably lay it to the shoes, when in reality it's the stockings."

"The effect of wearing stockings which are too short is quite as harmful as that of tight lacing. Such a stocking compresses the foot, interferes with the circulation and paves the way for many troubles."

"On the other hand, you should not buy too large stockings, for they are apt to wrinkle, and even a tiny fold will almost instantly cause a callous."

"As to the kind of stocking you should purchase, I favor cotton, for the reason that it is less heating than silk and softer."

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ROMANCES OF PAINTINGS

TWO MARRIAGES MADE BY MILLAIS'S PICTURES.

Rossetti's Wife the Model for One of Them, Dickens's Daughter Kate Was the Original of Another—Herkomer's Portrait of a Lady He Had Never Seen.

It was Millais's picture, "Ophelia," exhibited at the Academy in 1852, that provided his friend and brother pre-Raphaelite, Dante Gabriel Rossetti, with a wife.

Millais had been altogether at a loss for a suitable model for his picture, says *The Tit-Bits*, but at length secured one in the person of a charming young lady who was employed as an assistant behind the counter of a bonnet shop. She was the daughter of a Sheffield tradesman; a beautiful and lovable girl with a wealth of golden hair, by name Elizabeth Siddal.

Young Rossetti straightway fell deeply in love with the fair model; he taught her to paint, and ultimately married her.

Another of Millais's pictures concerned in a matrimonial romance is "The Black Brunswicker," a composition of two figures, a stalwart soldier clasping in a fond embrace the dainty form of an exceedingly charming

young lady. The model for the female figure was Charles Dickens's daughter Kate. It was while at Millais's studio posing for this picture that the famous novelist's daughter first met her future husband, C. E. Perugini.

Prof. Von Herkomer's celebrated Academy picture, "The Last Muster," is the subject of an extraordinary romance. The painting attracted a great deal of attention and was in fact the picture of the year. During the exhibition Prof. Herkomer was astounded to receive a letter from a lady in which she stated that she recognized in one of the chief figures of the composition an exact likeness of her dead mother.

Further correspondence revealed the astonishing fact that Herkomer had unwittingly painted the portrait of a lady he had never seen. Her family were so impressed by this circumstance that they commissioned Prof. Herkomer to reproduce the head by itself as a portrait, supplying him with photographs of the old lady and such necessary details as the color of her hair and eyes.

Another picture with a romantic history is one that was exhibited in the academy a few years ago, a simple portrait of a young girl. It was the work of a then unknown artist, but was painted with a charm and freshness which did ample justice to the beauty of his fair model, a young lady whose sweetness of expression caused many a visitor to the academy to stop and admire. Among them was a younger son of one of our wealthiest and most aristocratic families, on whom the inexpressible fascination of the lovely unknown created such an impression that he made almost daily pilgrimages to the academy for the express purpose of worshipping at the shrine of his pictured lady love; for indeed he had become enamored of the face the artist had so cleverly depicted.

At length his ardor reached such a pitch that he sought out the young painter and obtained an introduction. His fears had been all the while that the face that captivated him the very ideal of womanhood should prove to be only the creation of the artist's imagination. This, however, was

not so, for the painter's model had been his sister. A sincere friendship between the two resulted, and to cut a long story short, the wedding bells were soon ringing, and the struggling artist has to thank the patronage of the happy bridegroom's wealthy family for the success that he enjoys to-day.

WOMEN CARRY RURAL MAIL. Three of the Four Routes Out of Boise in Their Charge.

From the Idaho Statesman. Postmaster Pettin is authority for the statement that the Boise post office has all other post offices in the country, besides in one respect, and that is the employment of women as rural carriers. There are four rural routes out of Boise and three of these routes are carried by women.

Beginning yesterday Mollie Stewart, who for years has claimed the undisputed title of champion bronco buster and trick rider of the Northwest, took up the duties of delivering the mail for Rural Box No. 2, the heaviest route out of Boise. She is the third woman to break into the work here. Her route is twenty-six miles in length. Miss Stewart starts on her daily jaunt at 7 o'clock in the morning and carries a heavy mail, having on her route about 225 boxes.

Route No. 1 has been carried for the last month by Mrs. Laura Wieman. This route is twenty-six miles in length, down the valley road and back by the foothills road. She serves 190 patrons daily.

Mrs. Susan Hodgland has been carrying a

PAYS TO HOUSE THE SWALLOWS

THEY ARE GOOD NEIGHBORS. A GOVERNMENT EXPERT SAYS.

Described as Indefatigable Destroyers of Insect Pests—A Remedy for the Cotton Boll Weevil—Dwellings for the Birds Would Greatly Enhance Their Value.

The custom of encouraging swallows by building for them artificial nests upon the eaves of the house is now recommended, for utilitarian purposes, by H. W. Henshaw, of the Agricultural Department. "Unfortunately," said Mr. Henshaw, "there is a mistaken idea in certain parts of this country that swallows are not desirable neighbors and as a consequence their nests are destroyed."

It is true that swallows as well as other birds are more or less subject to parasites, but these parasites are not at all obnoxious to man, and no one need banish the birds for fear of trouble from this source. I am confident that our swallows would respond enthusiastically to an offer of ready made dwellings, rent free, and in this way the range of this extremely useful species might be materially increased. Our cliff swallow is one of the most indefatigable insect destroyers.

"I do not think it is possible to overestimate the value of the swallow and some other kinds of birds at the present time. The department went to the trouble and expense some time ago of importing Guas-

malan ants to fight the boll weevil, the enemy to the cotton crop. Yet we have learned from experience that the birds indigenous to the infected regions offered a much better preventive than the Guatemalan ant. It is singular, however, that we cannot succeed in instilling into the minds of agriculturists this fact. On the contrary, they seem to take pride in killing off the birds.

"We are now trying, however, to emphasize the fact that insect eating birds are of immense value to the farmer, and in the Southern States the only possible antidote to the microchism of the boll weevil. "Of all birds the swallows are most adaptable for fighting this dread pest. Especially designed by nature to capture insects in mid-air, their powers of flight and endurance are unexcelled, and in their own field they have no competitors. Their peculiar value to the cotton grower consists in the fact that like the night hawk they capture boll weevils when flying over the fields, which no other birds do. Flycatchers snap up the weevils near trees and shrubbery. Wrens hunt them out when concealed under bark or rubbish. Blackbirds catch them on the ground, as do the killdeer, tilapia, meadow lark and others, while orioles hunt for them on the bolls. But it is the peculiar function of swallows to catch the weevils as they are making long flights, leaving the cotton fields in search of hiding places in which to winter or entering them to continue their work of devastation. No swifter than forty-seven adult weevils have been found in the stomach of a single cliff swallow.

The swallows are not at all fastidious about the outward appearance of their dwellings, and a large gourd suspended from the top of a pole or hung from the eaves of the roof or any sort of a weather tight box or barrel, however rude, when divided into compartments answers their needs as well as the most costly and elaborate house. The swallows could be about 15 inches wide, 7 inches high and 8 inches deep, with entrances about 3 inches in diameter. They will not build close to the ground, having a wholesome fear of cats and other invaders; hence the houses should be elevated from the ground not less than fifteen feet. Drinking water should be provided, and it is well to hang some moist or fat meat convenient to the dwelling in order further to entice the birds.

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Lacroma has had many owners, among them the ill fated Maximilian of Mexico. One of the earliest records in its history is that Richard Cœur de Lion was shipwrecked off its coast in 1193, and in gratitude for his escape built an abbey church, the ruins of which form one of the most attractive features in the island to-day.

It was through another sea disaster that Maximilian acquired Lacroma. An Austrian man of war, the *Triton*, was accidentally blown up near the island in 1856, and Maximilian, the naval member of the Habsburg family, proceeded to take to himself the wreck. Struck with the beauty of the island he bought it. Though small, it is extremely picturesque, with luxuriant semi-tropical vegetation of palms and cypresses, oleanders, ericas, myrtles and aloes.

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Lacroma, the small but beautiful island just opposite Ragusa, is about to become the property of Princess Elizabeth, only daughter of the late Crown Prince Rudolf. Writes a Vienna correspondent of the *Pall Mall Gazette*. It was originally bequeathed to her, but the Emperor gave it to the Dominicans and in its stead set aside a million gulden (\$23,000) for his granddaughter. Now the Princess wants it and has obtained the consent of the Pope for the Dominicans to sell it to her.

Lacroma has had many owners, among them the ill fated Maximilian of Mexico. One of the earliest records in its history is that Richard Cœur de Lion was shipwrecked off its coast in 1193, and in gratitude for his escape built an abbey church, the ruins of which form one of the most attractive features in the island to-day.

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